

Rewrite Ep.1 KKK

1A

Boom B1

Can 4 A (low mounby)

Long shot Styles
~~slow zoom in~~

Slow zoom in on him

STUDY
~~XXXXXXXXXX~~

AUSTERLEY

Bring
up
music

1A. INT. ~~STUDY ROOM~~ ~~SIR REGINALD SITS~~
HOUSE. NIGHT.

(GRANDLY FURNISHED
ROOM. BOOKLINED. ARM-
CHAIRS. PORTRAITS.
CHANDELIER. VELVET CURTAINS
DRAWN ACROSS FRENCH WINDOWS AT
FAR END.

SIR REGINALD SITS IN HIGH
BACKED CHAIR, AN OPEN DOC-
UMENT CASE ON A TABLE BESIDE
HIM. HE IS STUDYING PAPERS.
SLIGHT EYE STRAIN.

BESIDE HIM ~~AND~~ ~~DIFFERENT~~ COLOURED
TELEPHONES ON A SIDE
TABLE.

SIR REGINALD IS IN
HIS FIFTIES, VERY
MUCH THE PROFESSIONAL
CIVIL SERVANT. SEVERE,
HUMOURLESS. JUST A
TOUCH OF THE SINISTER.

HE IS TRYING TO
CONCENTRATE ON HIS
WORK DESPITE THE
EYESTRAIN.

THEN HE RAISES HIS
EYES AND RUBS THEM.
HE LEANS BACK IN THE
CHAIR, HIS FACE TOWARDS
THE CURTAINS.

First
Shot

B (over mantelpiece)
Cam 1 Curtains

HE REACTS. THERE
HAS BEEN A SLIGHT
MOVEMENT IN THE
CURTAINS AS IF SOMEONE
IS BEHIND THEM.
SOUND OF A DOOR
LATCH OPENING (VERY
SLIGHT THIS).

Cam 3 m.c.w
Styles

hold into
curtains

SIR REGINALD LOOKS
HARD AT IT AS IF TO
BE SURE HE ISN'T
DREAMING. THEN HE
GETS UP. NERVOUSLY
HE CROSSES TOWARDS
THE CURTAIN. WHEN
HE GETS THERE HE
SUDDENLY REACHES FOR
THE CURTAIN AND PULLS
IT BACK.

2nd
Shot

Cam 1 Ch Guerilla

BEHIND THE CURTAIN
STANDS AN ARMED
GUERRILLA DRESSED
IN SOME FUTURISTIC
VERSION OF A TYPICAL
CHE GUEVARA COMRADE.

Cam 3 2 shot

HE RAISES A FUTURISTIC
GUN TO FIRE. SIR
REGINALD LEAPS AT
HIM, KNOCKING ASIDE
THE GUN.

3rd
Shot

THE TWO MEN STRUGGLE
VIOLENTLY.

SIR REGINALD FALLS
TO THE GROUND.

THE GUERRILLA STANDS
OVER HIM APPARENTLY
ABOUT TO FIRE. WE
SEE THIS FROM SIR
REGINALD'S POV.

Can 4
Guerilla
(STYLES P.O.V.)

Shoot this
at end of
sequence.

THEN AS SIR REGINALD
LOOKS UP WITH TERROR
IN HIS EYES, THE
GUERRILLA SLOWLY
DISSOLVES OUT OF
SIGHT.

Can 4 lock off.

SUPER SPECIAL FADE EFFECT. (Cam 5) A.

* SPIN BACK
See Guerilla disappear

Cam 3 for A

~~MISS PAGET~~
L.S. Miss Paget
hold her to Styles

FOR A MOMENT SIR
REGINALD LIES THERE
DAZED AND CONFUSED)

MISS PAGET: (VO) Sir Reginald!

(CUT:

IN THE DOORWAY
STANDS SIR REGINALD'S
SECRETARY. SHE HOLDS
SOME FOLDERS.

VERY CONCERNED SHE
DASHES TO HIM)

What happened! Are you all right?

(HE STARTS TO GET
TO HIS FEET, STILL
SHAKEN AND TERRIFIED)

STYLES: ... Attacked me ... tried to
kill me ...

MISS PAGET: Who did? What happened?

Bring
up
music
to
last Big
swing
X
X

THE TWO MEN STRUGGLE
VIOLENTLY.

SIR REGINALD FALLS
TO THE GROUND.

THE GUERRILLA STANDS
OVER HIM APPARENTLY
ABOUT TO KILL. WE
SEE THIS FROM SIR
REGINALD'S POV.

THEN AS SIR REGINALD
LOOKS UP WITH TERROR
IN HIS EYES, THE
GUERRILLA SLOWLY
DISGUILSES OUT OF
SIGHT.

SURE SPECIAL EFFECT

Telephon rings

Brig answers.

Its the Minister

He tells Yates he wants

the guard on the house doubled

IN THE DOORWAY
STANDS SIR REGINALD'S
SECRETARY, SHE HOLDS
SOME PAPERS.

VERY CONCERNED SHE
DASHES TO HIM

What happened! Are you all right?

(HE STARTS TO GET
TO HIS FEET, STILL
SHAKEN AND TERRIFIED)

STYLES: ... Attached to ... tried to
kill me ...

MISS B. GALT: Who did? What happened?

(SIR REGINALD IS
NOW STANDING. HE
STRUGGLES TO REGAIN
CONTROL OF HIMSELF)

STYLES: He vanished ... disappeared
into thin air ... like a ghost ...

Can 1 ^{ch} Window ~~to~~

^{zoom}
slowing out to include Miss Paget
and hold for reaction

(SHE DOESN'T BELIEVE
HIM.

THE CURTAINS ARE
STILL OPEN. BEHIND
THEM WE NOW SEE THE
~~FRENCH~~ FRENCH WINDOWS WHICH IS
AJAR.

MISS PAGET GOES TO
THEM. HER LOOK
REGISTERS HER DIS-
BELIEF AND HER
PUZZLEMENT AT WHAT
MIGHT HAVE HAPPENED)

* Can 3
Shook the high shot
of STYLES HERE.

KEEP TAPE
RUNNING

STOP RECORDING (Cams to Repos) ~~minimum~~
Grams to prepare fold back dialogue. ~~Boon C. 1~~

2. INT. UNIT LABORATORY. DAY.

Can 2 ^B to part of Tardis
Held in door
~~Hand in door~~

(DOCTOR WHO IS AT
WORK ON THE TARDIS
CONSOLE.)

Can 1 ^C ~~Hand in door~~ 2 shot

JO WATCHES HIM.
SHE HOLDS PAGES
WITH SCIENTIFIC
FORMULA ON THEM)

JO: Come on Doctor ... Why don't you
take a break?

DOCTOR WHO: Maddening ... It's so nearly
there ... If I could only cut-out their
over-ride on the dematerialisation
circuit. Let me look at that again.

(DOCTOR WHO TAKES
ONE OF THE PAPERS
FROM JO. STUDIES
IT HARD)

JO: Doctor - I thought the Tardis
was working again.

DOCTOR WHO: What gave you that idea?

Can 4B Tight
u.c.v.
do

JO: Getting myself whipped off to
an alien planet five hundred years
in the future. All that business
with IMC and the Colonists.

Can 1 Tight
u.c.v.
Dr. Who

DOCTOR WHO: My dear Jo, the Tardis
was being operated under remote
control by the High Council of the
Time Lords. Just because they wanted
me to do their dirty work ...

Can 2. 2 shot
with Tardis and
Double Doors featured
centre

JO: But if it worked for them ...

DOCTOR WHO: (IRRITATED) I don't want
it to work for them. I want it to
work for me! No-one's going to use
me as an interplanetary puppet.

(HE BENDS OVER THE
CONSOLE AGAIN.
TWIDDLES A BIT.
MAKES A FEW
CONNECTIONS)

Of course. Why didn't I think of
that ...?

(HE BENDS DOWN AND
DISAPPEARS FROM
SIGHT BEHIND THE
CONSOLE.

JO LOOKS AT THE
PAPERS, SHRUGS.
SHE CAN'T MAKE HEAD
OR TAIL OF THEM.

NOTE: Camera card for PRE RECORDING
To READ

Cam 1X Wide 2 Shot (To match position of
Cam 2B)

This shot to be keyed to Cam 2 Scene 2.

DOCTOR WHO: My dear Jo, the Tardis
was being operated under remote
control by the High Council of the
Time Lords. That because they wanted
me to do their dirty work ...

JO: But it is worked for them ...

DOCTOR WHO: (LIMITED) I don't want
it to work for them. I want it to
work for me! No-one's going to use
me as an interplanetary puppet.

(HE BURNS OVER THE
CONSOLE AGAIN,
TWINKLES A BIT,
MAKES A FEW
CONNECTIONS)

Oh, no- What are you doing here?

Cam 2 X m.c.u Dr. WHO

This shot is NOT ~~keyed~~ Keyed to Scene 2
but cut in

* Doors to open

JO LOOKS UP AS
THE DOOR OPENS
AND DOCTOR WHO
WALKS IN, ANOTHER
JO GRANT AT HIS
HEELS

RUN IN
PRE RECORDING
KEYED TO CAM 2.

Cam 4 B Tight m.c.w. to reaction

DOCTOR WHO (2): Good grief ... Oh
yes ... yes of course ... I remember
now....

(BUT JO CAN ONLY
LOOK AT HIM
THUNDERSTRUCK)

Now don't worry my dear. I know
you're alarmed but -

(THEN DOCTOR WHO 1
EMERGES FROM UNDER
THE CONSOLE AND
STANDS, NOT NOTICING
HIS OTHER SELF)

Beam D1

include Dr. Who

DOCTOR WHO (1): Yes - I think that
does it. Why on earth I never
realised ...

(HE NOW NOTICES
JO'S FACE, TURNS
AND SEES HIS
OTHER SELF. HE
REACTS NOT WITH
SURPRISE, BUT
WITH SCIENTIFIC
DISAPPOINTMENT)

Oh no! What are you doing here?

Cam 5 A Tight m.c.w. Dr. Who reaction

Cam 2 X m.c.w. Dr. Who

EDIT THIS SHOT IN

FOR RUNNING IN PURPOSE
RUN IN MASTER 2 SHOT ON
CAM 2

* Doors to open

Run in
Free recording
Keyed to CAM 2
Game: FORBACE

TO LOOKS UP
THE DOOR OPENS
AND DOCTOR WHO
WALKS IN, ANOTHER
TO BRANT AT HIS
HEELS

Can 4
1000 40
reaction

DOCTOR WHO (2): Good night... Oh
Yes... Yes of course... I remember
how...

Can 2
1000 40
reaction
Wife 2 1000 40
reaction

Cam 1x 2 shot a/b
(THUNDERSTROKE)

Now don't worry my dear, I know
you're alarmed but -

(THEN DOCTOR WHO I
EMERGES FROM UNDER
THE CONSOLE AND
STANDS, NOT NOTICING
HIS OTHER SELF)

DOCTOR WHO (1): Yes - I think that
does it. Why on earth I never
realized...

(HE NOW NOTICES
JO'S FACE, TURNS
AND SEES HIS
OTHER SELF. HE
REACTS NOT WITH
SURPRISE, BUT
WITH SCIENTIFIC
DISAPPOINTMENT)

Can 2
1000 40
reaction

Oh no! What are you doing here?

Can 2
1000 40
reaction



(Cam 2 a/b)

DOCTOR WHO (2): Don't worry, I'm not here ... that is ... well in a sense I am here, but you're not there. It's a bit complicated to explain.

Cam 5. m.c.v. Dr. Who

DOCTOR WHO (1): Well, this won't do at all, will it. Can't have two of us running about ...

Cam 1. *

Wide 2 Shot
Keyed to

DOCTOR WHO (2): Don't worry old chap. It'll sort itself out in just ...

Cam 2. Wide 2 Shot
with Door centre
loose CHROMAKEY
ON EXPLOSION

(THERE IS A BANG
AND A FLASH FROM
THE CONSOLE AND
INSTANTLY DOCTOR
WHO (2) AND JO (2)
VANISH.

* Special Effects.

JO RECOVERS
HERSELF)

Cam 4 Tight m.c.v. Jo

JO: Doctor ... what happened?

Cam 1 Tight m.c.v. Dr. Who

DOCTOR WHO: Very complicated thing time. Once you've begun tampering with it, the oddest things start happening.

Cam 4 Tight m.c.v. Jo.

JO: But there was another you. And another me! Where did they go?

Cam 1 Tight m.c.v. Who

DOCTOR WHO: Back into their own time stream of course ... or do I mean forward?

Cam 2 Wide Dr. Who
E Tardis

JO: But Doctor -

DOCTOR WHO: Don't worry Jo. It was a freak effect. Most unlikely to happen again. Now then, where was I ...

8 (He moves back to the first position)

(HE STARTS STUDYING THE PAPER AGAIN)

Can 5C m.c.v. Doors include the Brigadier

~~JO GIVES A SIGH OF DESPAIR~~

THEN THE DOOR OPENS AND THE BRIGADIER WALKS IN)

BRIGADIER: Ah, Doctor. Glad you're still here.

Can 1 Wide 3 shot

(A QUICK LOOK FROM DOCTOR WHO TO JO)

I need your help.

DOCTOR WHO: I'm sorry....I'm busy.

BRIGADIER: So am I Doctor. So am I. Now then, you've heard of Sir Reginald Styles...?

DOCTOR WHO: No I can't say I have.....

JO: (CUTTING IN) Isn't he the chief British representative at the U.N.?

BRIGADIER: That's right. A key figure in the latest Summit Conference.

Can 2 2 shot
Dr. Who / Brigadier

DOCTOR WHO: My dear chap, I'm a scientist, not a politician.

BRIGADIER: Doctor, if you weren't always tinkering with this wretched contraption, you'd realise just how bad the international situation's become.

DOCTOR WHO: Humans are always squabbling over something.

Can 3 Tight m.c.v. Brigadier

BRIGADIER: Well this particular squabble looks like ending up in a third world war!

Can 5 Tight m.c.v. Dr. Who Reaction -8-

(DOCTOR AND JO REACT, REALISING THE SERIOUSNESS OF THE SITUATION)

Cam 1 Tight
m.c.c.
Brigadier

BRIGADIER: (CONTINUING) The Chinese delegation's refused to attend. Without them the Conference can't even begin. Styles is flying to Peking in a few hours. There's just a chance he can persuade them to change their minds.

Cam 5 a/b. So where
is problem

DOCTOR WHO: All right, Brigadier. What's the matter with this politician of yours?

Cam 1 3 shot

BRIGADIER: Well, he was working late last night, down at Austerly...

JO: Where's that?

Cam 2 Tight
m.c.c.
Brigadier

BRIGADIER: (IMPATIENTLY) Austerly Miss Grant, is a government owned country house about fifty miles from London, where the Conference is to be held.

~~PAUSE~~
MAX SUPER
MIXED REVERBER

JO: Oh.
JO: Sorry.

SLOW MIX
Cam 3
SUBMIT TO
Thurbo/Brigadier
EAVE

BRIGADIER: Styles suddenly started acting oddly. Seemed to think someone was trying to assassinate him.

DOCTOR WHO: Do you know who?

BRIGADIER: Some sort of ghost apparently.....

Cam 1 to Repos

TELECINE 2:

Ext. Styles House. Day.

We are ON THE HOUSE.
Suddenly the figure of the GUERRILLA materialises walking along a path. The gun at the ready.

He is now doing a recce round the house. He moves silently and cautiously.
He keeps looking around as if afraid he is being followed.

Music

12 sec

We STAY WITH HIM for a moment as he gets nearer to the house. And then he gives one more look over his shoulder and reacts in terror. We don't see what he sees but it is enough to induce a near panic.

He starts to run.

We FOLLOW HIM to a country lane. He hurls himself over a five barred gate and crosses a field.

Still he runs, hotly pursued by some menacing enemy.

The field brings him to the edge of a railway embankment.

He is trapped. He can't run forward and doesn't know whether to go left or right. Below him the embankment is a sharp drop of fifty feet to the lines.

He turns back and then staggers backwards, falling over the edge.

Now we see that he has been fleeing from TWO MONSTERS menacing. Savage. Larger than life. They are humanoid in shape, with alien heads and hands.

On the railway line we PICK UP the BODY OF THE GUERILLA. The gun beside him.

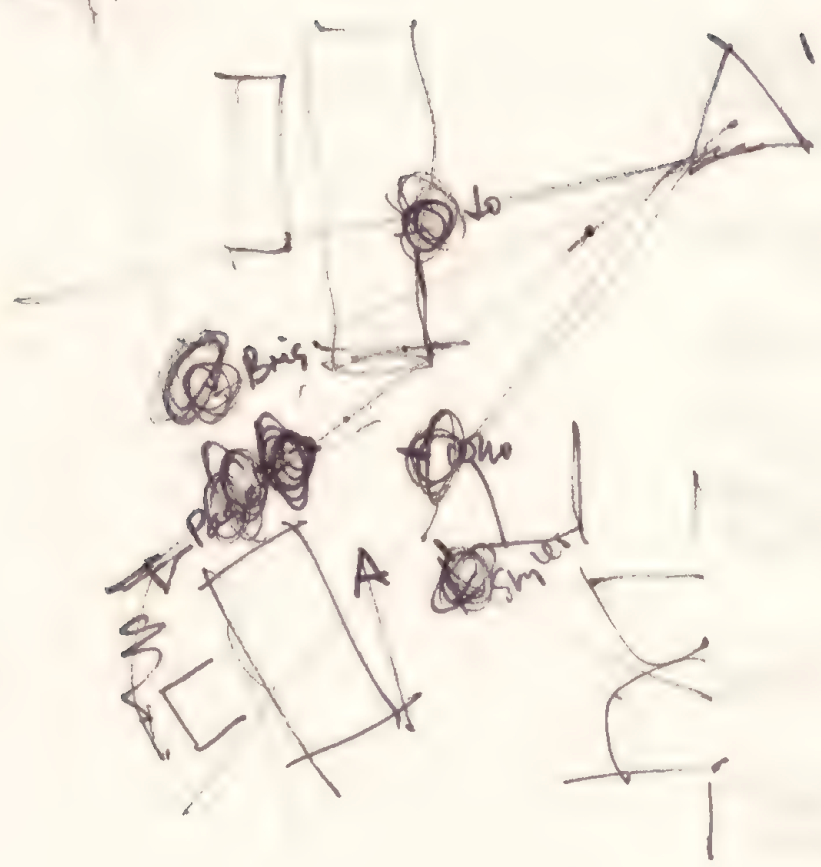
After a moment ONE of the MONSTERS COMES INTO SHOT. He leans over the DEAD MAN, smiles and then walks away and joins the OTHER.

Music gathers momentum

6-14

Shrug
~
!

A



We FOLLOW them into the mouth of the disused railway tunnel for which the embankment has been cut. As they enter it they disappear from view. Melting into the blackness.

Bring up
the long
high pitched
note

END TELECINE 2.

mix

Can 4 A
4 AM. CU
Miss Paget
hold her fists
4 shot

STUDY. AUSTERITY ^{Room B1}
HOUSE

3. INT. ~~STYLES LIVING ROOM~~. DAY.

(MISS PAGET HAS JUST FINISHED RECOUNTING THE EVENTS OF LAST NIGHT TO DOCTOR WHO, JOE AND THE BRIGADIER)

MISS PAGET: He said someone had attacked him ... and then vanished ...

DOCTOR WHO: And he definitely used the word "ghost"?

MISS PAGET: Oh yes. But afterwards he ...

(SHE STOPS HERSELF ABRUPTLY AS SIR REGINALD STYLES ENTERS)

Can 3. A

Wide
Shot

Feet
Doors near
as include
Styles
into
group

STYLES: What's going on?

MISS PAGET: These gentlemen are from Unit.

STYLES: Who asked them to come here?

MISS PAGET: I did. Because of what happened last night.

Ca 1
3
STYLES: Nothing happened last night.

BRIGADIER: There seems to have been some sort of incident, Sir Reginald ...

STYLES: Nothing of any importance.

JO: (TACTFULLY) Perhaps if you could tell us what happened Sir?

1
STYLES: I was working late ... must have dropped off. A freak gust of wind blew the papers off my desk. I woke up a little confused. I was picking up the papers when Miss Paget came in.

3
BRIGADIER: But you did mention "ghosts"?

4
STYLES: Did I? Must have been having a nightmare.

3
MISS PAGET: The french windows were properly shut, Sir. I remember closing them before I went to bed.

STYLES: Then I must have opened them.

(DOCTOR WHO HAS BEEN
EXAMINING THE ROOM)

4-4-40
DOCTOR WHO: Did you also make these marks on the floor here? (INDICATING) Muddy feet, Sir Reginald. Someone was in here.

(STYLES IS VERY ANGRY)

STYLES: Are you accusing me of lying, Sir?

(TACTFULLY THE
BRIGADIER INTERVENES)

BRIGADIER: Sir Reginald, you've obviously been under a strain recently. Were you feeling at all unwell last night?

STYLES: (A BIT TOO EMPHATIC) I felt and feel perfectly well. (TURNS TO HER) Now what time's the car arriving, Miss Paget? I'm due at the airport in an hour.

(A LOOK TO THEM.
SHOULD HE GO?)

MISS PAGET: It's on it's way now.

STYLES: (TO BRIGADIER) If you'll excuse me ... I've a lot to do.

BRIGADIER: You've no objection to my men searching the grounds?

STYLES: None at all. Though I really don't know what you hope to find.

(HE GOES OUT.)

THEN THE BRIGADIER
TURNS TO DOCTOR WHO
AND THEY START TO MOVE
OUT.

END ON MISS PAGET,
(CLEARLY VERY WORRIED)

4 to Miss
Paget
my

TELECINE 3:

Ext. Grounds of Styles
House and Railway cutting
by Tunnel Entrance. Day.

VARIOUS SHOTS of the
DOCTOR, the BRIGADIER
and UNIT MEN including
CAPTAIN YATES and
SERGEANT BENTON searching
in grounds.

ONE of the SOLDIERS
peers over the edge of
the embankment and sees
the GUERRILLA lying on
the disused railway
track. He signals to
the OTHERS.

Soldier: Over here.

DOCTOR WHO and BRIGADIER
join YATES by the BODY
of the GUERRILLA. Beside
the BODY is the gun he
had been carrying.

Note: The track must be
obviously very disused -
overgrown with weeds.
Track out of alignment
etc., broken sleepers.

DOCTOR WHO kneels to
examine the BODY.

DOCTOR WHO: He's in a bad way, poor
chap. Better get him to hospital.

BRIGADIER: Yates!

YATES: Right away sir.

He moves off.

The BRIGADIER bends
down and picks up the
gun. Examines it.

BRIGADIER: This is a new one to me.
What do you think, Doctor?

DOCTOR WHO takes it and
looks carefully at it.

DOCTOR WHO: I'm not sure ...

SERGEANT BENTON
approaches from the
mouth of the tunnel.
He carries a small box -
like a miniature trans-
istorised transmitter.

He shows it to them.

BRIGADIER: What is it, Benton?

BENTON: No idea sir.

DOCTOR WHO takes it
and looks closely at
it.

BENTON: It was hidden ~~behind an old~~
~~signal~~ about fifty ~~feet~~ inside the
tunnel. Must have been put there
recently, I reckon.

We CLOSE IN ON the
DOCTOR looking most
curiously at it.

END TELECINE 3.

~~AMP~~ MIX

Cam 3^B c Mirror wall

MIX

Cam 2C ~~hammer~~ ~~surface~~

Very wide go in
on Controller

DALEK

4. INT. ~~CONTROL ROOM~~ CONTROL ROOM. DAY.

(THIS IS A ~~SMALL~~ AUSTERE
ROOM WITH A FEW UNIFORMED
GIRLS AND MEN SITTING AT
CONTROL PANELS, SILENTLY

AND SKILFULLY MONITORING
THE INFORMATION ON THE
SCREENS IN FRONT OF THEM
AND FEEDING BACK IN-
STRUCTIONS VIA KEYBOARDS.

ON A PLINTH IN THE CENTRE
~~AT A SMALL DESK AT ONE~~

~~END~~ SITS A MAN WE SHALL
KNOW AS THE CONTROLLER.

HE IS HUMAN, BUT WEARS
A SLIGHTLY MORE SOPHISTICATED
VERSION OF THE UNIFORM WORN
BY THE MONSTERS. OUTWARDLY
HE IS A HARD, PITILESS MAN.
AS WE GET TO KNOW HIM WE
SHALL SEE IN HIM THE INNER
GUILT AND ANGUISH OF THE
QUISLING. FOR THAT IS
WHAT HE IS.

THE TWO MONSTERS ENTER)

Cam 1 D Doors
Include Monsters
hold them. to the
Controller.

CONTROLLER: Your report?

MONSTER ONE: Mission accomplished.
Enemy element located and eliminated
in twentieth century time zone.

CONTROLLER: Any complications?

(THE TWO MONSTERS LOOK
AT EACH OTHER)

MONSTER ONE: No complications.

CONTROLLER: Good. They will be
pleased.

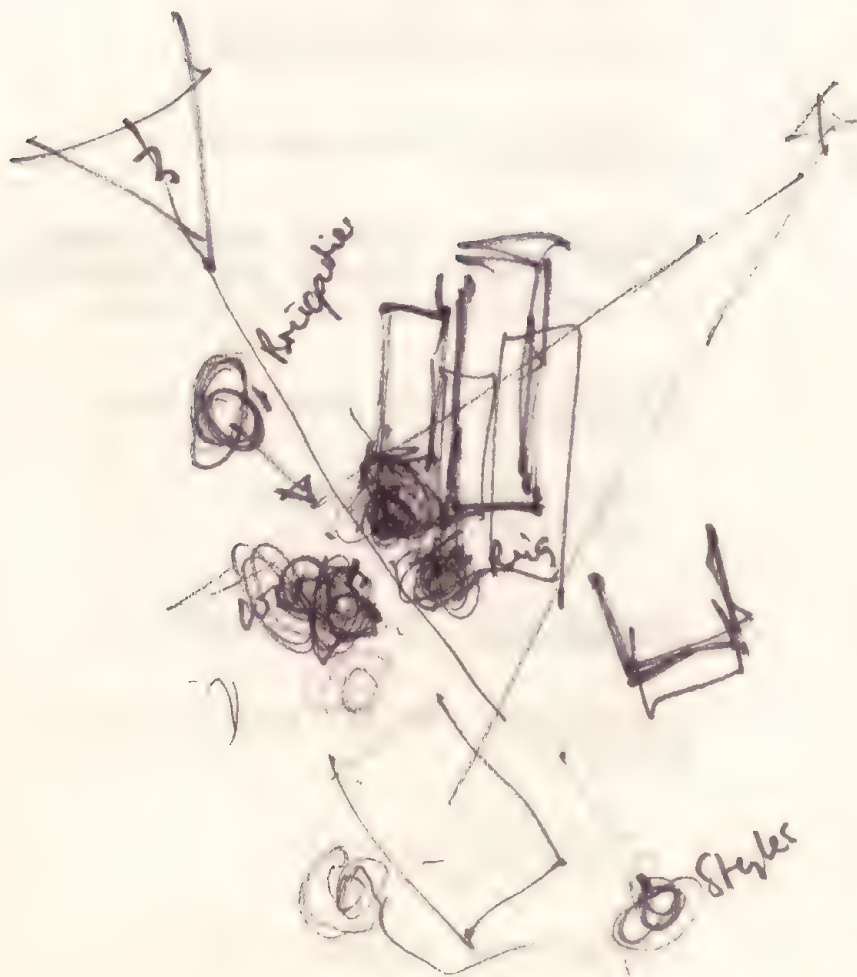
(THEY TURN TO GO)

I didn't say dismiss. (cont ...)

Cam 50% Controller

(THEY RETURN TO
THEIR PLACES)

Cam 1 o/b



CONTROLLER: (cont) I want an intensified effort. There can be no relaxation. Not till we have found all those behind this menace and eliminated them too.

(THEY DO NOT MOVE)

Right ... you may go. But keep me informed of all developments.

(THE MONSTERS MOVE AWAY.)

Ca-2^c ~~add more~~
~~Walter~~ ~~Monsters~~
~~all the way~~
 to Controller
 slow zoom out.

A PANEL IN THE WALL
 SLIDES OPEN AND THEY
 WALK OUT THROUGH IT.

~~WE STAY ON THE CON-~~
~~TROLLER WHOSE FACE~~
~~BETRAYS AN INNER WORRY~~

TIME MIX

Ca-1 to Report Styles

Cam #5 to LAB

B1

Cam
 3A # IWW

to Gun
 include
 Styles near

AUSTEEN

STUDY

5. INT. ~~STYLES~~ HOUSE. ~~LIVING ROOM~~. NIGHT.

(THE BRIGADIER AND THE
 DOCTOR ARE IN THE
 LIVING ROOM. THEY
 HOLD THE 'MACHINE'
 AND THE GUN.

THE DOOR OPENS AND
 STYLES COMES IN. HE
 HAS HIS COAT ON AND
 SEEMS ABOUT TO LEAVE.

DURING THE SCENE HE
 COLLECTS A FEW PAPERS
 AND PUTS THEM INTO
 HIS CASE.

HE REACTS IRRITABLY
 AS HE SEES THEM)
 THE BRIGADIER OFFERS OUT
 THE GUN.

STYLES: What is it now, gentlemen?
 (cont ...)

Ca-4A 2 Gun
 who/Brig

(THE BRIGADIER HOLDS
FORWARD THE GUN.

BRIGADIER: We wondered if you had
STYLES SEES IT AND *seen this - before.*
REACTS, THEN HE
(RECOVERS)

Can 3 alb

STYLES: (cont) Really, Brigadier ...
What sort of games are you playing?

Can 4 alb

BRIGADIER: It's not a game, Sir.
It's our job to protect you.

3 alb

STYLES: I don't need your protection.
He moves away

4A 3 shot

DOCTOR WHO: We found a seriously
injured man beside the railway tunnel.

STYLES: What did he look like?

BRIGADIER: *five average* Thirtyish - ~~lean~~ build -
~~black mustache~~. (OR WHATEVER FITS
THE ACTOR IN QUESTION) He was wearing
a sort of ~~submarine~~ *guerrilla* combat suit.

DOCTOR WHO: And carrying this gun.

(STYLES REACTS, BUT
WILL ADMIT NOTHING)

Can 1A n.c.w Styles
~~Reacts~~
go

STYLES: I'm sorry gentlemen. I
have more important matters on my
mind. *Now* - If you'll excuse me ...

(HE CLOSES HIS CASE
AND GOES TO THE DOOR)

Higher up
Can 3 3 shot

BRIGADIER: I've arranged a special
escort to take you to the airport,
Sir Reginald.

6r Styles
go

STYLES: If you insist.

(STYLES GOES OUT.

THROUGH THE HALL WE
SEE MISS PAGET WAITING
FOR HIM.

THE BRIGADIER, THOUGHT-
FUL, WEIGHS THE GUN
IN HIS HANDS.

THEN TURNS TO DOCTOR
WHO AND SAYS:)

*Tighter on
2 feet*

BRIGADIER: Well Doctor?

DOCTOR WHO: I'd like to get this gun
back to the lab - run some tests on
it.

BRIGADIER: Anything else we can do?

DOCTOR WHO: Not for the moment.
We'll just have to hope our would-be
assassin regains consciousness.

*During Pos. X
Can 1 to Lab. Lab
Can 3 to Lab.*

TELECINE 4:

Ext. Roadway. Day.

CAPTAIN YATES stands
by an ambulance, drawn
up with rear doors open.

SERGEANT BENTON is
supervising the loading
of the BODY, which is
being carried on a
stretcher.

STUDIO:

*SC. IN
DURING PACKING*

YATES: You're to stay with him every
moment Benton. Get down anything he
says. Anything at all.

BENTON: Leave it to me sir.

BENTON climbs in after
the stretcher.

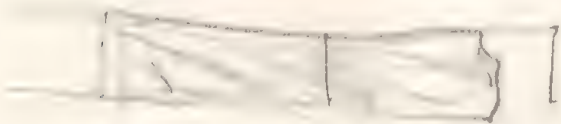
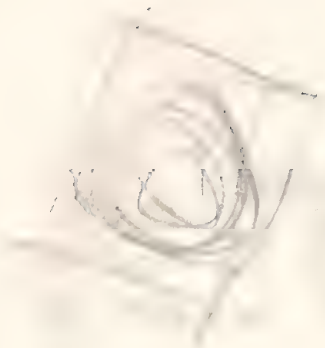
YATES closes the door
and the ambulance drives
off.

END TELECINE 4.

STOP RECORDING
TO SET IN DUMMY

~~MARSHALL~~
REPOS CAMS 3 to POS C
 4 to POS C
 5 to POS A

(On to page 21, Scene 6)



Flower
Flak Repor.

C2

Room 8

Can 3C

6. INT. UNIT LABORATORY. DAY.

Time machine
pan up to Gun

(THE GUN HAS BEEN
SET UP ON A TRIPOD.
IT FACES A DUMMY
FIGURE WHICH THE
DOCTOR HAS SET UP
AS A TARGET. HE
IS EXPLAINING IT
TO JC AND THE
BRIGADIER.

THE OTHER MACHINE
LIES ON A BENCH)

3 Shot with
Dummy on
Can 1 Keyed
to Can 2

DOCTOR WHO: Basically it's a form
of ultra-sonic disintegrator.

JO: You mean a ray gun?

(DOCTOR WHO GIVES
HER A LOOK)

DOCTOR WHO: Yes, Jo. But far more
sophisticated than anything yet
invented on earth. Look.

(DOCTOR WHO AIMS THE
GUN AND FIRES IT.

* Special
Effects

THE EFFECT ON THE
DUMMY IS TO DIS-
INTEGRATE IT AND
MAKE IT DISAPPEAR.

~~NO EXPLOSION,~~
~~NO SMOKE, JUST A~~
~~GRADUAL DISINTEGRATION.~~

THE EFFECT ON THE
BRIGADIER AND JO
IS CONSIDERABLE)

Quite an effective little weapon,
eh?

focus on Bkd go in on gun end with
(see Dummy on
Chronakay)
loose Can. 1 on
Explosion

~~WAAAAA WAAAAA WAAAAA~~

Can 3C
Tight 3 Shot

BRIGADIER: You say it wasn't made on earth. D'you mean it comes from another planet?

DOCTOR WHO: That was my first theory. But the metallurgical analysis shows the iron constituent is very much of this world. In fact it was mined not a hundred miles from here - in South Wales.

*Can 1 M.C.V.
Brigadier
10*

BRIGADIER: How do you explain that?

(DOCTOR WHO MOVES
~~END~~ AND PICKS UP
THE OTHER MACHINE)

Can 3 3 Shot

Brig/do/who

*hold who first
then Brig.*

with do centre rear

DOCTOR WHO: Do you believe in ghosts, Brigadier?

BRIGADIER: Let's be serious ...

He moves to join Dr. who

DOCTOR WHO: I am.

BRIGADIER: Really Doctor ...

when moves to the

DOCTOR WHO: My mistake. I was forgetting the unimaginative nature of the military mind. (TO JO) We saw a couple earlier on, didn't we, Jo?

JO: (PERPLEXED) Did we?

DOCTOR WHO: In this laboratory ...

JO: (GETTING IT) Oh ... You mean ...

DOCTOR WHO: Mind you those were very benevolent manifestations ... none of your chilly fingers or clanking chains ... but ghosts nonetheless.

*Can 3 M.C.V.
who*

*Can 1 M.C.V.
Jo*

ON 3

Cam 2 ID

Tight
2 Shot
Brig/Who

JO: But that was because you were playing about with the time mechanism on the Tardis.

BRIGADIER: Still can't get it to work, eh, Doctor?

DR.WHO: (HOLDING UP MACHINE)
I can't get this to work either. But it's also a kind of time mechanism of a very crude kind.

Cam 3 Tight
3 Shot

JO: How do you know?

DR.WHO: Look.....

(HE TAKES A PART OF ITS GUTS)

JO: It's a....mini-dematerialisation circuit!

DR.WHO: Top of the class. (PUTTING THE CIRCUIT BACK IN) Trouble is though... (HE JIGGERS THE CIRCUIT. SUDDENLY A SPECTACULAR VISUAL EFFECT OCCURS AROUND THE TIME MACHINE)

* Special Effects

DR.WHO: Good grief! It's working!

Cam 2 to circuit

pull out to
full Time machine

super

Cam SA TIME EFFECT

MX Cam 1 to

TELECINE 5:

Int. Ambulance. Day.

BENTON sits in the ambulance watching over the GUERILLA who is on the bunk.

Suddenly, the GUERILLA begins to show signs of distress, twisting and muttering in anguish.

BENTON leans forward, concerned:

Cam 1 to Pos E

~~BENTON: All right mate, all right.
Don't worry. You'll soon be okay...~~

*plg.
sting
my man*

But the GUERRILLA
becomes transparent and
vanishes before BENTON's
astonished eyes.

Ca BENTON REACTION
END TELECINE 5.

Fade Super

~~TIME~~ MIX

*D2
Room 42*

TALKER

7 INT. CONTROL ROOM. DAY.

(THE CONTROLLER WAITS
AS HIS CONSOLE - TWO
MONSTERS ~~ENTER~~ HAVE ENTERED)

CONTROLLER: Well?

MONSTER: We are still searching.

CONTROLLER: You haven't found their
headquarters?

MONSTER: We believe they are concealed
in the tunnels beneath the city - the
area is large ...

CONTROLLER: I don't want excuses. Find
them. Time is short.

(AS THE MONSTERS TURN
TO EXIT, LIGHTS BEGIN
FLICKERING ON A CONSOLE
AND AN EXCITED FEMALE
TECHNICIAN CALLS TO
THE CONTROLLER)

TECHNICIAN: Sir!

Ca 5D 2 Monster
hold them to the Controller
Room only in 3 shot

Ca 1E u.c.v
Technician
with part of
Controller fgd. o.o.f
throw focus
to Controller

CONTROLLER: What is it?

(SHE CROSSES TO HER)

TECHNICIAN: Time transmitter in operation, sir. Twentieth century zone.

Can 5 P m.c.u
C

CONTROLLER: Can you fix the space-time co-ordinates?

Can 1 m.c.u
T.
wire desk top

TECHNICIAN: I'm trying sir...but it's very faint and erratic.

(SHE OPERATES FOR A FEW MORE ANXIOUS MINUTES)!!

MX

Boom C2.

7A INT. UNIT LABORATORY . DAY

(DR.WHO STRUGGLES TO SWITCH THE TIME MACHINE OFF)

JO: Be careful Doctor.

DR.WHO: It's all right Jo...Ah!

(HE MAKES IT. THE MACHINE GOES OFF, THE EFFECT STOPS.)

Can 3
cc machine
with Can 4
Superd

loose super

MX

Boom D2.

7B. INT. CONTROL ROOM DAY

CONTROLLER: Well?

TECHNICIAN: No good sir. There was a transference I think...but the machine's cut out completely.

Can 5 ab

CONTROLLER: Continue scanning. Next time - you'd better be more efficient.

(THE CONTROLLER IS CLEARLY EVEN MORE WORRIED THAN BEFORE. ~~HE PASSES A BUTTON AND A DOOR IN THE WALL OPENS UP.~~

~~HE TURNS~~
~~THE CONTROLLER ENTERS.)~~

~~BRADENHALL~~

AND AS IF FROM NOWHERE
A DALEK APPEARS

Cam 2^c c/w Controller
fast zoom out
to include
Dalek right fgd.

8. INT. INNER ROOM DAY.

DALEK: (V.O.) Report.

Room C2

9. INT. UNIT LABORATORY. DAY

(THE DOCTOR IS STILL EXAMINING THE MACHINE, WHILE JO AND THE BRIGADIER LOOK ON APPREHENSIVELY)

DR.WHO: It's all right..the things gone completely dead.

JO: But it was working?

(DR.WHO IS STILL EXAMINING THE MACHINE)

DR.WHO: It started to work Jo. Ah, I see. The temporal feedback circuit must have overloaded.

BRIGADIER: The what's done what?

DR.WHO: In your terms Brigadier.... the thing's blown a fuse....

(THE TELEPHONE RINGS.
THE BRIGADIER ANSWERS IT.)

Cam 1
3 shot
with machine

Tight
m.c.u
Who

3

Cam 1
d/la
m.c.u
Brig.

Yes Sergeant

BRIGADIER: (INTO PHONE) Lethbridge-Stewart ... All right, put him on. (PHONE) What? You're sure? Yes, I see. All right Sergeant. Report back to Captain Yates.

Ca 3 show
Jo & Who.

Can 1

(THE BRIGADIER PUTS
DOWN THE PHONE)

Don't
Benton

That was Benton. He was in the ambulance with the man we found.

DOCTOR WHO: Well?

BRIGADIER: According to Benton the man just vanished ... faded away ... like a ghost.

JO: Oh no ...

BRIGADIER: Well Doctor. What now?

DOCTOR WHO: Whatever's going on centres round Styles house.

Ca 3
Jo & Who
Benton

Can 1 Jo Brig

BRIGADIER: Obviously!

Can 3 Jo Who

DOCTOR WHO: And whoever tried to harm Styles will probably try again. (TO JO) How do you feel about spending the night in a haunted house?

pan to
REACTION

FADE DOWN

FADE UP TELECINE 6:

Ext. Styles House. Dusk.

ESTABLISHING SHOT.

Sense of eeriness. The house is in darkness, except for one light in a downstairs room.

END TELECINE 6

KEEP TAPE RUNNING FOR CAM 4 to RB pos
Cam 4 to
Pos B
Cam 3 to Pos A

Unit 4.1

Brigadier enters and asks Yates
how this one goes.

No sign of anything yet.

Mix

Room B1

Cam 1 B over mantelpiece
of window

AUSTEREY HOUSE. STUDY

10. INT. ~~STYLISH LIVING ROOM~~. EVENING.

Zoom out to
include Jo

(JO IS ALONE. SLIGHTLY
FRIGHTENED. CURTAINS
MOVE SLIGHTLY WITH
THE WIND. SHE CROSSES TO
CLOSE THE WINDOW

* effect
wind machine

Cam 2 ~~unlabeled~~ Door include
A P. Dr. Who hold hi
to 2 shot

THE DOOR OPENS AND
DOCTOR WHO COMES IN
CARRYING A TRAY WITH
SOME FOOD ON IT, ALSO
A BOTTLE OF WINE.

JO GIVES A SLIGHT START
AS HE COMES IN, BUT HIS
GOOD HUMOUR DISPELS HER
FEARS)

Cam 1 to repos

DOCTOR WHO: One thing you can be
sure of with politicians. Whatever
their political ideas they always
keep a well-stocked larder ... not
to mention the cellar.

Cam 1 A 2 shot

JO: Doctor, ought you to just help
yourself like that?

DOCTOR WHO: You heard what Miss
Paget said Jo. We're to consider
the place our own.

JO: I wish you hadn't sent all the
servants off ...

DOCTOR WHO: Essential Jo. Can't
expect the ghost to walk in a house
full of people. Come on, tuck in
...

He crosses

JO: I'm not really hungry, Doctor.

Cam 4
2 shot
how to sit
and then rise

SG

DOCTOR WHO: You should eat something.
It's likely to be a long night.
Here.

she sits

(HE HANDS HER SOME
FOOD.

SHE TAKES IT BUT
DOESN'T EAT.

Cheese

IN THE HALLWAY OUTSIDE
A CLOCK CHIMES OMINOUSLY)

JO: What's that?

rises

DOCTOR WHO: Only a clock chiming.

(SHE RELAXES SLIGHTLY.
BUT STILL VERY NERVOUS.

THE DOCTOR IS OBLIVIOUS)

You really must taste this cheese.
Absolutely delicious.

(HE POPS IT INTO HIS
MOUTH.

JO ISN'T INTERESTED.
SHE LOOKS ROUND AT THE
TIME MACHINE SITTING
ON A TABLE IN THE
CENTRE OF THE ROOM)

TELECINE 7:

Ext. Styles House. Dusk.

The house in B.G. A drive-
way.

Various UNIT MEN patrolling.
Armed.

Establish YATES chatting to
SOME MEN.

Then BENTON moves into SHOT.

Yates: *Greyhound* to
Trap 2.

BENTON: All the lads are in position sir.

YATES: Thank you, Benton. Quiet so far?

BENTON: Like a morgue. \

YATES doesn't care for the simile. He nods and moves away to his jeep. He gets there. Turns and gives a slow look round. Then takes out his radio, pulls out ariel etc.

YATES: ~~Grayhound to Trap 1.~~

END TELECINE 7

II. INT. UNIT H.Q. EVENING.

(THE BRIGADIER AT THE RADIO RECEIVES YATES' MESSAGE)

BRIGADIER: Thank you, Yates. I want the watch kept up all night.

YATES: (FILTER) Be a help if you could tell us what to look for sir.

BRIGADIER: I wish I knew Yates. Just keep your eyes open.

Televised 7A12. INT. TUNNEL. NIGHT.

(WE ARE LOOKING INTO THE BLACK HOLE OF THE RAILWAY TUNNEL. FROM ITS DEPTHS THE SILENCE IS BROKEN BY A WAIL OF ELECTRONIC, HALF HUMAN, SOUNDS. SUGGESTING A SINISTER PRESENCE DEEP INSIDE. THE SOUND WELLS AND ECHOES. SUDDENLY WE SEE THE VISUAL EFFECT PRODUCED ON THE TIME MACHINE)

Music
High Note

Can 4 P&C
SUPER
TIME EFFECT

SLOW
MX

Room B2

Can 4A

G drink

Zoom out
to

2 shot

hold to to
doorsAUSTREY HOUSE STUDY13. INT. STYLES LIVING ROOM. NIGHT.

Fade

(DOCTOR WHO HAS OPENED THE WINE AND IS GIVING IT THE FULL WINE-TASTING TREATMENT)

DOCTOR WHO: Ah! A most good-humoured wine. A touch of the sardonic perhaps ... but not cynical ... a most civilised wine, after my own heart.

(HE TAKES A LARGER SIP. SMILES BENIGNLY.)

JO LOOKS AT HIM. SHE DOESN'T SMILE. SHE WALKS SLOWLY OUT OF THE ROOM INTO THE HALL)

EXTRA SCENE.



Room C3

14. INT. HALL. NIGHT.

Cam 2 A

Empty Hall

~~It is for~~

include Jo

as go into car

~~(A FRONT DOOR. STAIRWAY.~~
DOORS LEADING OFF.
A GRANDFATHER CLOCK.
IT NOW SHOWS NEARLY
TWELVE O'CLOCK. A
TELEPHONE ON A SIDE
TABLE. VERY SILENT
APART FROM THE TICKING.

THE SILENCE IS SINISTER.

JO REACTS TO IT. SHE
LOOKS ROUND.

THEN MOVES BACK INTO THE
LIVING ROOM)

Cam 1

Wide Hall
with clock

Room B2

STUDY15. INT. ~~LIVING ROOM~~. NIGHT.

Cam 3 A

(DOCTOR WHO LEANS BACK IN
HIS CHAIR. ENJOYING
LIFE.

JO COMES IN)

JO: Doctor?DOCTOR WHO: Yes, Jo.

JO: You didn't mean what you said
to the Brigadier ... about ghosts?

DOCTOR WHO: There are many different
kinds of ghosts. From the past and
from the future.

JO: What kind did you have in mind?

DOCTOR WHO: The point is whether they have us in mind. ~~All we can do is wait.~~

Wind machine

(SUDDENLY THE CURTAINS BILLOW AND THE FRENCH WINDOWS BURST OPEN.

THE SOUND CAUSES JO TO TURN IN HORROR)

It's only the wind.

(THE WIND IS INDEED BLOWING INTO THE ROOM.

music

DOCTOR WHO CROSSES TO THE FRENCH WINDOWS AND CLOSES THEM. BUT HE DOESN'T BOTHER TO DRAW THE BLINDS FULLY. HE LEAVES A GAP. NOT INTENTIONALLY. JUST THROUGH OVERSIGHT. HE RETURNS TO HIS SEAT.

~~WE FOCUS ON JO'S FACE. REGISTER HER GROWING FEAR.)~~

Can 1A
(curtains
and
window
include Dr. Who

her - o -
go - gap
curtain

m X

to Telecine

slow
Super

Can 5A Time Machine Effect

Telecine 78

28. INT. TUNNEL. NIGHT.

Murder
Single
Note

(AS BEFORE.

THE SOUND EVEN MORE
FRIGHTENING.

growl

THEN GRADUALLY THREE
FIGURES MATERIALISE,
WALKING OUT OF THE
EMPTINESS.

Shriek

fade Super

AS THEY GET CLOSER WE
SEE THAT THEY TOO ARE
DRESSED AS GUERRILLAS.
THEY ALSO CARRY GUNS OF
THE SAME SORT DROPPED
BY THE DEAD MAN LAST
NIGHT. THEY LOOK GRIM
AND DETERMINED.

TWO ARE MEN, ONE
A WOMAN, THOUGH ALL
THREE WEAR SIMILAR
UNIFORMS.

ONE OF THE MEN SHURA
STARTS TO SET OFF, BUT
ANAT THE GIRL STOPS
HIM)

ANAT: We'll wait here till it's
light.

SHURA: But -

ANAT: I said we'll wait! Not long
now.

(THEY SETTLE DOWN TO
WAIT)

Slow Mix

Can! Feature Taped by Scene 16 Hall Austen House
Slow zoom out to
Empty Hall
Can 2^A Double Doors

ALL IS QUIET
EXCEPT THE TICKING
OF THE GRANDFATHER
CLOCK

mx

Boon B 2

Can 4

as hands as
machine
flow focus to
to

STUDY

MORNING

17. INT. ~~STYLES LIVING ROOM.~~ ~~DAY~~

(OPEN ON JO ASLEEP IN
A CHAIR. THE DOCTOR
IS WORKING ON THE TIME
MACHINE. HE LOOKS UP,
GOES OVER TO ~~THE CURTAINS~~
~~AND OPENS THEM.~~

Lights

JO E
WAKES ~~HER~~ ~~(SHE)~~)

Can B

2 shot
hold who
to window

DOCTOR WHO: Wake up Jo, It's morning.

HE CROSSES TO WINDOW

JO: Nothing's happened?

HE OPENS CURTAINS

DOCTOR WHO: Nothing at all!

TELECINE 8:

Ext. Styles House. Day.

A couple of UNIT MEN are
patrolling along a path.

Suddenly they come across
the THREE GUERILLAS. The
UNIT MEN raise their guns
but the GUERILLAS are
quicker. They raise their
oddly shaped guns, and the
UNIT MEN fade and disintegrate.
Then ANAT signals the other
GUERILLAS on towards the
house.

END TELECINE 8:

Exams

Bird sounds

C3

Boon

18. INT. UNIT H.Q. OPERATIONS ROOM. DAY.

Can 2 D

TIME
7:35

(THE DUTY N.C.O - A WRAC
CORPORAL - AND A COUPLE
OF RADIO OPERATORS DROOP
AT THEIR DESKS. THE FIRST
RADIO OPERATOR YAWNS
WIDELY.

THE BRIGADIER COMES IN)

BRIGADIER: Any chance of a cup of coffee?

4
Full
CORPORAL:

~~1ST RADIO OPERATOR~~: Canteen closed, sir.

BRIGADIER: Then open it!

(THE WRAC CORPORAL
EXITS.

~~THE BRIGADIER STARTS
TO GO, BUT TURNS BACK)~~

Anything?

1ST RADIO OPERATOR: Not a murmur sir.
All night.

(THE BRIGADIER TURNS TO
GO, BUT STOPS AS A
RAUCOUS ALARM SOUNDS.
LIGHTS FLASH AND A
VOICE COMES FROM THE LOUD-
SPEAKER)

FIRST

VOICE: Emergency! Emergency!

1ST RADIO OPERATOR: It's Geneva, sir.

FIRST

VOICE: Emergency to all Unit National
H.Q.'s. Stand by for a special announce-
ment.

(THE BRIGADIER STIFFENS.

Go in a
Brigadier

(THE OFFICE DOOR OPENS AND
VARIOUS UNIFORMED UNIT
STAFF RUSH IN LOOKING VERY
TENSE)

SECOND VOICE: Here is the latest
situation report. Due to the
continued breakdown of the top
level talks the international
situation is growing steadily
worse. Two more delegates have
already declined to attend, saying
war now seems inevitable. As
yet there is no further news of
Sir Reginald Styles, who has flown
to Peking in a last minute attempt
to persuade the Chinese to reconsider
their withdrawal.

Can 1 F 2 shot
Brig / Operator

FIRST VOICE: The World Council
of Religions has issued an appeal
to men and women of all faiths
throughout the world to pray for
peace.

(THE STAFF LOOK AT EACH
OTHER. THE BRIGADIER SEEMS
GREATLY AFFECTED)

V.O

SECOND VOICE: Observation satellites
report troops massing along the
Russian Chinese Frontier. In South
America and Southern Asia reports
say fighting has already broken
out in many regions. All Unit
personel are hereby placed on
maximum alert.....

(THE BRIGADIER LOOKS
DEEPLY CONCERNED)

Boom B 2

STUDY

19. INT. STYLES LIVING ROOM. DAY

(THE DOCTOR IS WORKING EXCITEDLY
ON THE MACHINE. HE SEEMS TO BE
MAKING SOME PROGRESS. SOME LIGHTS
START TO FLICKER. ALSO SOME BUZZING)

Can 4
Dr. W. W. W.
E machine

hold his X
to window

HE SMILES. PLEASED WITH
THE RESULT. WE SEE THE
TIME MACHINE EFFECT AS
BEFORE. HE CROSSES TO THE
WINDOW TO POUR A DRINK.

DOCTOR WHO: Jo... Come here, Jo!

~~HE CONTINUES WORKING.
TO UNLOCK THE ROOM LIFT
HE ISN'T WORRIED)~~

TELECINE 9:

Ext. Styles House. Day.

The GUERILLAS have reached
the french windows. DOCTOR
WHO can be seen in the room
with his back to them. At a
signal from ANAT the others
raise their guns and point
them at DOCTOR WHO.

DOCTOR WHO turns towards the
door of the room.

19A

INT STUDY. DAY

Cam 4

ON

Dr. Who

pan him to door

DOCTOR WHO: Jo! Come and have a look
at this. It's working again!

He moves out of the room
into the Hall. Looking for
JC.

TELECINE 9A

The GUERILLAS lower their
guns. They look at each
other. Then the other two
move away round the outside
of the house.

The third man (SHURA) goes
in through the ~~front~~ window.

Side

END TELECINE 9: A

Cam 4 to
pan back
to window

RUN THESE
T/C IN
AFTER SCENE
20 TO BE EDITED
IN CORRECT ORDER

SE ON 4
 Can 4 H.C.U. Shura ease out to show
 machine fgo.

STUDY DAY

Boon B2

20. INT. ~~LIVING ROOM. SHURA~~

Can 3

L.S.

Dr. Who

SHURA STEPS IN, AND SEES THE TIME MACHINE AS

(DOCTOR WHO COMES IN THROUGH THE DOOR, PUZZLED AS TO WHERE JO IS.) THEN HE SEES SHURA ~~STEPPING THROUGH THE SPASH~~ ~~FRENCH WINDOWS.~~

~~ALL THE~~ m.c.s. Shura
 Add him to 2 shot
 Dr. Who/Shura

SHURA ~~URNS.~~ AS HE SEES THE DOCTOR ~~HE~~ HE FLIES AT HIM. DOCTOR WHO DOES A NEAT STEP TO ONE SIDE AND THE GUERRILLA GOES FLYING PAST HIM TO THE GROUND.]

Can 4

4A

m.c.u

Shura with machine fgo. O.O.F
 throw focus

to machine
 fast

SHURA GETS UP FROM THE FLOOR BUT HE DOESN'T ATTACK BACK. HE LOOKS PLEADINGLY AT DOCTOR WHO, INDICATING THE TIME MACHINE)

SHURA: Please... turn it off... or they'll kill all of us.... please....

RUN IN T/C 9 E 9 A

TALEK

21. INT. INNER ROOM.

Boon A2

Can 2^C

m.c.u

Controller

(AS IN LAST SCENE THE CONTROLLER IS LOOKING OUT OF FRAME)

CONTROLLER: (VERY RESPECTFUL, ALMOST FEARFUL) We have a fix on the time transfer device... it is operating again in the twentieth century time zone.... ~~ss~~... it must be them.

Can 1/6

~~tight~~ Tight 3 shot
 Daleks

(WE CUT TO THE CREATURE HE IS TALKING TO.)

Music

Go in
on
Gold Dalek

IT IS A DALEK. BEHIND
IT CAN BE SEEN AN ARCHWAY
THROUGH WHICH IS A VAST
HALL (CSO CAPTION) WITH
TWENTY OR THIRTY DALEKS
AT VARIOUS CONTROLS)

DALEK: They are enemies of the Daleks.

(IT MOVES FORWARD INTO
BIG C.U. SPEAKING AT
IT MOVES)

Exterminate them... Exterminate them...
Exterminate them....

SUPOSE CAM

Credits:

FADE OUT.

up
into
Credit
music

At the end of episode two
Run in T/L Savers i.e. Unit Men
to disintegrate
Guerilla Gun
Monster Gun.